

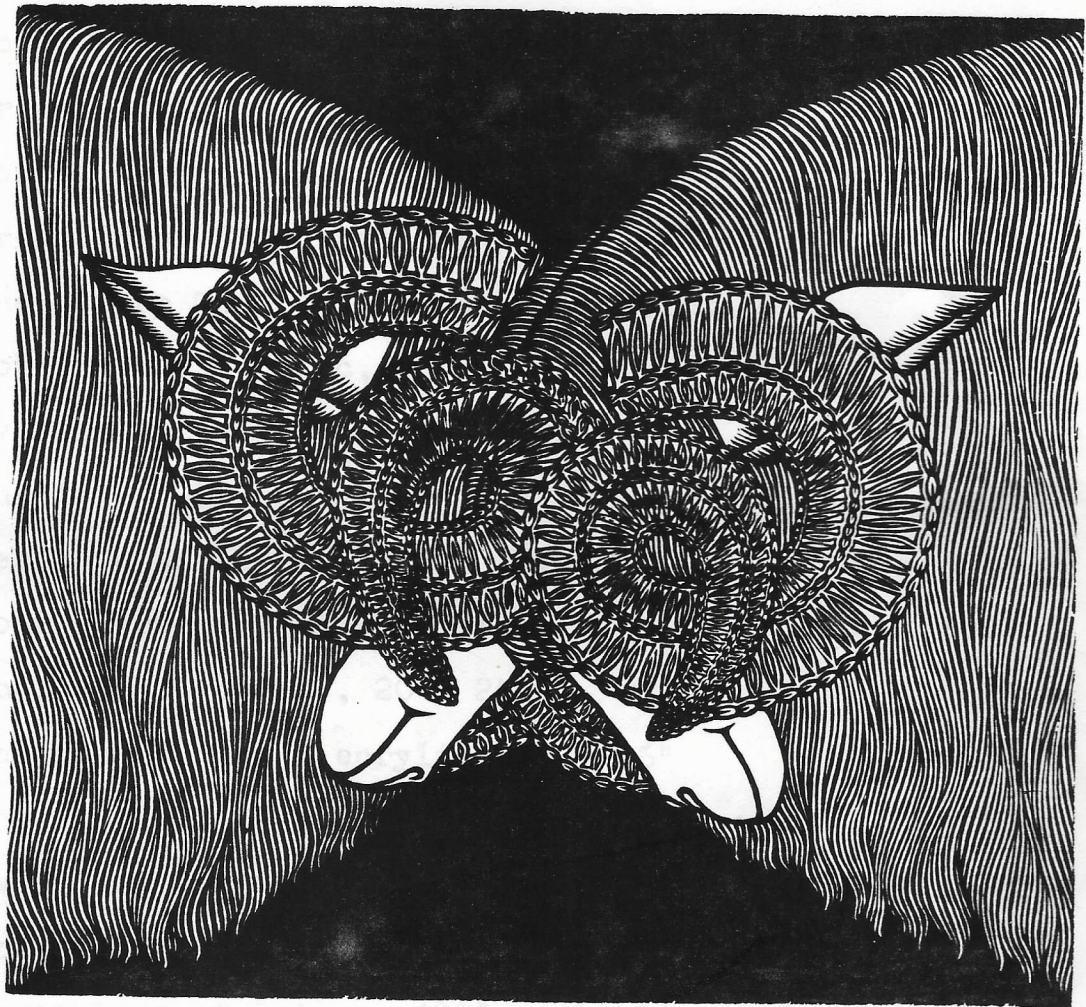
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JACQUES HNIZDOVSKY

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Woodcuts and Oils

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November 2-30, 1985



The Ukrainian Canadian Art Foundation  
2118 A Bloor Street West, Toronto, Ontario M6S 1M8  
766-6802





J A C Q U E S   H N I Z D O V S K Y

November 2-30, 1985

PAINTINGS :

1	Cauliflower, 1971, oil, 30 x 16"	\$3000.
2	Box of Cabbages, 1971, oil, 22 x 28"	3300.
3	Green Cabbage, 1973, oil, 20 x 24"	3000.
4	Box of Corn, 1974, oil, 16 x 24"	3000.
5	Green Corn, 1976, oil, 36 x 40"	4800.
6	Beech Tree Trunk, 1979, acrylic, 36 x 30"	3600.
7	Robe, 1980, acrylic, 36 x 24"	3600.
8	Cypress Log, acrylic, 1980, 12 x 30"	1200.
9	Turnips, 1980, acrylic, 20 x 24"	6000.
10	Seascape-White Sky, 1980, acrylic, 40 x 48"	6000.
11	Sour Cherries, 1981, acrylic, 20 x 24"	3000.
12	Log, 1981, acrylic, 20 x 24"	1800.
13	Impatiens, 1981, acrylic, 20 x 26"	3300.
14	Three Boxes of Peppers, 1983, oil, 16 x 30"	3600.
15	Two Rows of Carrots, 1983, oil, 24 x 36"	6000.
16	Green Peas in a Basket, 1983, oil, 20 x 24"	2400.
17	Three Rows of Onions, 1983, oil, 20 x 36"	4800.
18	Scallions, 1983, oil, 20 x 30"	6000.
19	Peppers, Tomatoes, Cucumbers, 1983, oil, 20 x 30"	3600.
20	Basket of Eggs, 1983, oil, 16 x 20"	2700.
21	Cabbages, 1983, oil, 24 x 40"	4800.
22	Ear of Corn, 1984, oil, 24 x 18"	1800.
23	Chinese Cabbage, 1984, oil, 12 x 24"	1200.

24	String Beans, Turnips, Peas, 1984, oil, 20 x 36"	\$4800.
25	Three Rows of Potatoes, 1984, oil, 20 x 36"	4800.
26	Pears, 1984, oil, 20 x 36"	4200.
27	Ginkgo Leaves, 1984, oil, 24 x 40"	5400.
28	Green Corn, Radishes, Celery, 1983, oil, 20 x 36"	4800.
29	White Bowl with Red Currants, oil, 1985, 12 x 16"	1800.
30	Basket of Cherries, 1985, oil, 14 x 18"	2200.
31	Box of Cherries, 1985, oil, 16 x 20"	2400.

WOODCUTS and ETCHINGS :

			framed	unframed
1944	32	Forest, T.P.	\$155.	*sold out
	33	Bedtime, 15/100	85.	42.
1951	34	Five Apples, linocut, 47/100	90.	48.
	35	Three Faces, 46/100	85.	42.
	36	Pigeons, linocut, 67/100	180.	120.
1952	37	Mother, 47/100	110.	72.
	38	The Kiss, linocut, 48/50	235.	180.
	39	Nude, 50/100	80.	45.
	40	On the Boat, 13/75	180.	120.
1953	41	Tree Trunk, AP 12/20	160.	*sold out
	42	Fir Trees II, 56/120	110.	72.
1960	43	Trees II, 23/50	170.	120.
1961	44	Young Willow, 58/100	280.	210.
1962	45	Turtle II, 41/50	280.	210.
1964	46	Cabbage, T.P.	240.	*sold out
1965	47	Wheatfield, 23/100	305.	*sold out

			framed	unframed
1965	48	Sunflower, AP 20/30	\$170.	*sold out
	49	Andy From the Bronx Zoo, 12/100	215.	145.
1966	50	Iris, T.P.	425.	360.
1967	51	Albatross, 38/100	80.	42.
	52	Ear of Corn, 131/175	95.	55.
	53	Circle of Growth, 27/100	90.	48.
	54	Open Nut, T.P.	60.	24.
	55	Constructor, AP 5/35	235.	180.
1968	56	Sleeping Duck, 13/175	85.	50.
	57	Zebrina Pendula, 145/175	150.	96.
	58	Bowl of Roses, 40/175	90.	48.
1969	59	Girl's Head, 26/100	100.	60.
	60	Walnuts, AP 11/35	220.	*sold out
1970	61	Cactus, 43/150	175.	120.
	62	Onion, 56/100	85.	42.
	63	Turnip, 22/150	70.	30.
	64	Brussel Sprouts, 81/100	115.	*sold out
	65	Duck II, 7/75	70.	30.
	66	Cactus, 77/150	175.	120.
	67	Goose, AP 20/35	140.	90.
	68	Barnacle Goose, 79/120	130.	84.
	69	Three Dahlias, AP 23/30	110.	*sold out
	70	Corn, T.P.	365.	280.
1971	71	Self-Portrait, 12/100	90.	48.
	72	Thistle, etching 76/100	220.	165.
	73	Dandelion, etching 24/50	80.	42.
	74	Grass, etching 96/150	215.	145.
	75	Camperdown Elm, etching 83/125	225.	150.



		framed	unframed
	76 Beech Tree, AP 12/20	305.	*sold out
	77 Rooted Branch, 117/150	85.	48.
	78 Red Cabbage, 79/100	210.	150.
	79 Braided Onions, T.P.	230.	*sold out
	80 Apples in a Basket, 131/150	160.	120.
	81 J.S. Bach II, 18/50	150.	100.
	82 Self-Portrait, 107/120	90.	48.
1972	83 7:45 AM, 92/100	305.	240.
	84 Tulipa, 18/100	80.	36.
	85 Cock, 99/150	240.	180.
	86 Dahlia, 38/75	60.	24.
	87 Barbary Sheep, AP 26/30	305.	240.
	88 Horse-Chestnut, 73/75	85.	48.
	89 Adam's Needle, 8/85	85.	48.
	90 Tiger, 76/150	140.	84.
	91 Black Swan, 64/100	180.	120.
1973	92 Iris in Bloom, etching 120/150	230.	180.
	93 Spot-Bill Pelican, 81/120	160.	96.
	94 Royal-Palm Turkey, 59/120	160.	105.
	95 Sleeping Goose, 9/80	155.	96.
	96 Emperor Penguin, 78/120	85.	48.
	97 Jacobin Pigeon, 39/100	90.	48.
	98 Painted Stork, 95/150	180.	120.
	99 First Tulip, 48/100	70.	36.
	100 Narcissus, 94/100	170.	*sold out
1974	101 Demi-John, 37/120	160.	105.
	102 Porcupine, T.P.	100.	60.
	103 Owl, T.P.	90.	*sold out

			framed	unframed
	104	Sansevieria Hahnii, 106/150	115.	72.
	105	Parrot Tulip, 67/150	85.	48.
	106	Barrel Cactus, 72/75	135.	84.
	107	Swan, AP 9/35	85.	48.
	108	Lamb, 96/150	205.	150.
	109	Goose, 60/75	85.	50.
	110	Shoveler, 28/100	85.	50.
	111	Chicken, 93/100	90.	50.
	112	Hooded Merganser, 54/100	85.	50.
	113	Ruff, 42/100	90.	50.
	114	Sunflower, 68/85	125.	80.
1975	115	Canada Goose, T.P.	270.	200.
1976	116	String Beans, 85/100	235.	180.
	117	Box of Corn, 89/120	235.	180.
	118	Box of Carrots, 60/150	235.	180.
	119	Gladioli, 110/150	225.	150.
	120	White Swan, 81/100	155.	102.
	121	Japanese Chrysanthemum, 55/120	175.	120.
	122	Spider Plant, 63/100	220.	150.
	123	Young Pine, 84/150	145.	90.
1977	124	Louisiana Champion Live Oak, 131/150	280.	210.
	125	Ecclesia Sergi et Bacchi, 49/100	110.	60.
	126	Harkness Tower, 31/120	70.	36.
1978	127	Seven Loves, 47/100	80.	36.
	128	Pollution, 29/100	60.	24.
	129	Cut-Down, 35/100	60.	24.
	130	Apples, 58/100	70.	30.
	131	Crocus, 100/100	60.	24.
	132	Lambs, 43/120	220.	150.

			framed	unframed
	133	Tomatoes, 91/120	120.	84.
	134	Blackberries, 125/150	125.	78.
	135	Bowl of Cherries, 5/150	125.	78.
	136	Basket of Eggs, 79/150	125.	78.
	137	Pears, 58/120	125.	78.
	138	Hanging Plant, 38/100	75.	36.
	139	Cow, 121/150	145.	90.
	140	Chrysanthemum, 69/100	50.	18.
	141	Crocus, 97/100	60.	24.
	142	Four Tulips, 97/100	65.	30.
	143	Plato, linocut, AP 22/35	110.	60.
	144	Irish Setter, 129/150	60.	24.
	145	Fern, AP 30/35	70.	*sold out
	146	Tom, 130/150	90.	48.
	147	Winter Orchard, 101/150	250.	180.
	148	String Beans, 39/120	130.	84.
1979	149	Ram, etching, 12/150	230.	180.
1980	150	Hogback Mountains, 67/150	215.	145.
	151	Peacock of Java, 76/200	85.	42.
	152	Blue Peacock, AP 25/35	210.	150.
	153	Daylilies, 46/150	210.	150.
1981	154	Lily of the Valley, etching 85/100	85.	48.
	155	Elm, etching 27/120	130.	80.
	156	Bread, etching 47/120	180.	120.
	157	Walking Tree-New Orleans, 89/120	160.	110.
	158	Hardy Fern, AP 25/35	160.	*sold out
	159	Jerome II, 142/150	125.	85.
	160	Self-Portrait, 90/100	70.	25.



			framed	unframed
1982	161	McGuffey Ash, 69/175	150.	90.
	162	Tabby, AP 34/50	95.	54.
1983	163	Wind in Cornfield, 64/150	130.	90.
	164	Goosegrass, etching 39/100	120.	72.
	165	Resting Sheep, 100/125	220.	150.
	166	Group of Sheep, 27/50	180.	115.
	167	Fighting Rams II, 52/125	225.	150.
1984	168	Maryland Dove, 13/100	95.	55.
	169	Lily, 24/125	95.	55.
	170	Under the Gingko Tree, 32/100	135.	84.
	171	Geranium, 7/150	170.	120.
	172	Autumn Gingko Leaves, 24/150	280.	210.
	173	Periwinkle, 49/120	140.	90.
	174	Fresh Corn, 35/120	210.	145.
1985	175	Copper Beech, 45/150	220.	180.
	176	Lily of the Valley, 39/150	140.	90.
	177	Loon, 46/150	110.	72.
	178	First Ukrainian Church in America, 85. 29/150		48.

PUBLICATIONS :

Cards - Annunciation \$1.00

St. Olha 1.00

Catalogues & Books - Chicago Catalogue \$5.00

Yale University Catalogue 7.00

Religious Paintings 1.50

Flora Exotica 9.00

Hnizdovsky Woodcuts, 1944-75 35.00

Hnizdovsky Woodcuts, 1944-75, special edition

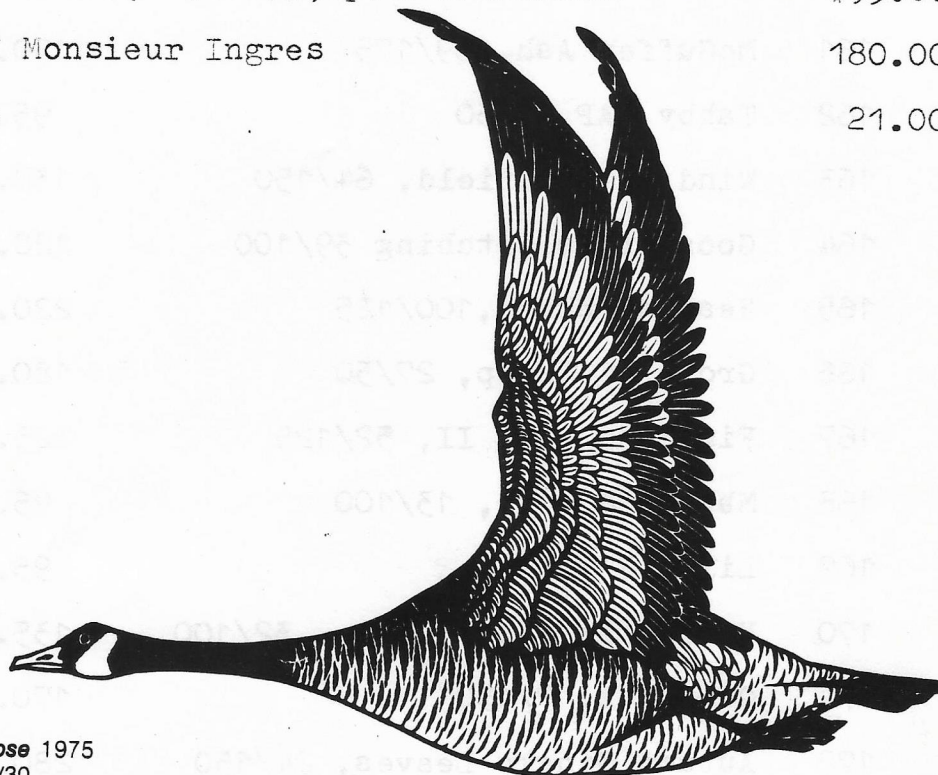
\$95.00

The Violin of Monsieur Ingres

180.00

A Green Place

21.00



14. Canada Goose 1975  
woodcut A.P. 15/30

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## How the Prints are Made

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The artist's method of working has been described by William Gorman in an article published in the *American Artist* magazine in 1978: "Utilizing (an) original drawing as a guide, Hnizdovsky begins a series of drawings on parchment tracing paper. Each successive image is refined and modified toward the stylization he wishes the design to take. Strict attention is paid to details, nuances, balance of masses, black and white distribution. The number of preliminary drawings at this stage may vary between six and twenty. Once a drawing is completed to his satisfaction, it is ready to be transferred to the woodblock."

"For the transfer of the pencil drawing to the woodblock, he prefers to use a sheet of carbon paper affixed to the woodblock with masking tape. The master drawing is then placed face down on the carbon paper and also secured with tape while the design is carefully traced with a pencil from the back of the drawing paper. The transferred image will be in exact reverse position on the surface of the Woodblock."

"As Hnizdovsky traces, he continues to refine and strengthen the overall design. 'Perhaps some lines require thickening while others may be lessened in weight,' he says. 'The object at this particular stage is not only to transfer but to consciously strive to improve and refine the linear quality of the drawing.'"

"When the entire drawing has been traced and the tissue and carbon removed, the carbon lines on the woodblock

are then intensified with india ink and a fine brush or sometimes a felt tip pen. (This inking is for permanence, as the carbon lines would gradually smudge and lose clarity as the block is handled during the cutting process.) As he inks, he further strengthens the structure of the drawing."

"His tools are relatively simple instruments: a sharp-pointed flat blade similar to a stencil knife; a V- and U-shaped gouge, each implanted in round wooden handles. The time involved in the actual incising of the block depends on at least two factors: the size of the design and its complexity. Most of Hnizdovsky's larger woodcuts entail weeks for the cutting process."

"The wood planks are generally of a hardwood such as cherry, pear, beech or apple. (While Hnizdovsky favours the hardness of pear wood for most of his woodcuts, he also enjoys the soft, pliable quality of linoleum and has created numerous fascinating linocuts."

"The inking, proofing, and pulling of an entire edition can consume additional weeks of tedious and painstaking work. For many years all of Hnizdovsky's blocks were printed entirely by the hand and spoon pressure methods. (In 1975) Hnizdovsky acquired a manually operated Vandercook proof press which appreciably lessens the printing time. This press will print woodcut blocks up to 18" x 24"." His printing room, a converted garage in his home, also serves as an extra studio in summer." (1)

(1) William Gorman, "The Stylized Woodcuts of Jacques Hnizdovsky" *American Artists Magazine* (Billboard Publications Inc.) 1978.